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Pe cawsai y dwliaid y *gaib* yn eu dwylo,  
Yr wyv yn ystyried buasai llai stwrio.

Cynnal rhyw gweryl yr oent am y goron,  
Ac ymladd â'u gilydd, a hyny o'r galon;  
'R wy' n barod i dyngu, er cymaint ein hanghen,  
Nad oent hwy môr ddedwydd â Stephen a Madlen\*.

\* \* \* \* \*

Yr wyv yn attolwg ar bob un o'r teulu,  
I govio vy neges wyv wedi vynegi †,  
Rhag i'r gwr ivanc a'i wraig, y pryd hyny,  
Os na chan' ddim digon, 'weyd mai vi vu 'n diogi.

Chwi gewch yno 'roeso, 'r wy 'n gwybod, o'r hawsav,  
A bara' chaws ddigon—onidè mi ddigiav;  
Caif pawb ei ewyllys, dybaco, pibelli,  
A diod hof ryvedd—rwyv vi wedi ei phrovi.

Gwel'd digriv gwmpeini wy 'n garu 'n rhagorol,  
Nid gwiw ini govio bob amser ein govol ‡;  
Mae amser i gwyno, mae amser i ganu,  
Gwir yw mai hen hanes a ddywed in' hyny.

Cwpanau da vawrion a dynion divyrus.  
I mi sy ryw olwg o'r hen amser hwylus,  
Ac nid wyv vi 'n digio, os gwaeddi wna rhyw-un,  
Yn nghornel y 'stavell,—a *ywch chwi Stephen?*

Dydd da ichwi weithian; mae'n rhaid imi deithio  
Dros vryniau, a bronydd, a gwaunydd dan gwyno;  
Gan stormydd tra awchus, a chan y gwlaw uchel,  
Cav vi lawer cernod—a chwithau 'n y cornel.

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## WELSH LETTERS.

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TO THE EDITOR OF THE CAMBRO-BRITON.

SIR,—I am induced to offer you a few observations on the alteration of the Welsh orthography from what has appeared in the CAMBRO-BRITON on the subject at different times. I

\* Magdalen, the name of the Bidder's wife.

† The Bidder has now told the particulars of his errand.

‡ *Gotal*, vulgarly pronounced *gorol*.

think, Mr. Editor, it will be agreed on all sides, that the Welsh orthography is capable of very great improvement\*. Now the manner in which it could be improved is the grand point aimed at. But, unfortunately, when any thing of the kind is attempted, a dozen visionary schemes start up at once, and each as plausible as the other; and I am really sorry to see some of the best Welsh works so disfigured by the introduction of what the authors miscalled, or mistook for, improvement.

In Mr. Owen Pughe's works, for instance, you will find all kinds of orthography. In his invaluable Lexicon we find z, ç, and v in place of dd, ch, and f; in some of the latter works we find the alteration without the z, in others without the ç, and in *Coll Gwynva* we find the orthography as it may now be said to be current, whilst, in his last work of *Palestina*, he has again changed the ff and f into f and v †.

Now, Sir, the inventor of any alteration for the better is entitled to the thanks of his country, and it is not because Mr. Owen Pughe's scheme has not been followed that it is a bad one.

Your correspondent, DEWI, would have some characters invented, or part of those belonging to the old Bardic Alphabet introduced; but this, I am persuaded, would never be of avail. It would, indeed, rather be better to introduce the Bardic let-

\* Although our correspondent makes use of the term "orthography," the improvement, he contemplates, has reference more to the forms of letters, than to the spelling of words, to which, alone, it may be said, orthography is properly applicable. However, we know not what other term he could have employed; and, at all events, his letter will be found not unworthy of the reader's attention.—ED.

† There may be some degree of justice in these remarks; but we shall ever think, that the first attempt, made by Mr. Owen Pughe to reform our letters, was deserving of every praise, and ought not to experience a contrary fate merely on account of its boldness. The use of the letter z, in particular, has been a subject of condemnation; but it could only have been amongst those, who were ignorant of its previous existence in the alphabets both of Cornwall and Brittany. We cannot, therefore, agree with our correspondent, that this was a "mistaken improvement:" it added greatly to the exterior beauty of the language, and could not, in the least, tend to its obscurity, when the new force, appropriated to the character, was once understood. We do not, however, advocate its general adoption, we only defend Mr. Owen Pughe's use of it in his Dictionary; for the rest, we certainly feel some regret, that he should ever afterwards, as in *Coll Gwynva*, have returned entirely to the modern corruptions.—ED.

ters wholly, with the necessary alterations to suit the convenience of printing. If this were done, it would, at once, cut short all controversy on the subject.

Our neighbours, the Irish, have lately, in printing the Bible and some other of their works, adopted the old character, but which is neither so sightly nor so complete as the old Welsh. However, it has this advantage,—and the same would be the case if followed by the Welsh,—that it will not allow the introduction of any exotic letters. But, if the Roman letters must be kept, I fear the only alteration, that could be attempted with success, would be in the *FF* and *F*, already excluded from the CAMBRO-BRITON, for the *f* and *v*, and in the letter *CH*, which, I am inclined to believe, could be well enough represented by *k*, and it has, moreover, the advantage of being, as nearly as possible, of the form of the old Bardic character.

But, Sir, I am of opinion, that no alteration ought to be carried into effect until something has been done to give it the appearance of authority, and this might be easily attained.

Let the Cymmrodorion and the other societies for the cultivation of Welsh literature appoint persons to consider the subject, and, having decided upon the necessary alterations, the different institutions in Wales would, I am certain, immediately adopt them. It would then be very easy not to admit any article for competition not written according to the newly-authorized mode; and all works, published under their auspices, should be printed in the same manner. The plan would then, I imagine, stand a good chance of general adoption, or it might be made more general in this way:—after the decision and the requisite arrangements for carrying into effect the new mode had been made, it could be passed at an *Eisteddfod*, and I see no reason why it could not be done in time, to have the sanction of the *Eisteddfod* of the Cambrian Society in Gwent. Any alteration, thus sanctioned, would then be readily followed; but, until something of the kind is done, I certainly would advise holding to the current mode, however inefficient that mode may be, to prevent, if possible, any confusion ensuing\*.

\* As we have, in one instance, departed from the “current mode,” we feel it proper here to observe, that all we have done has been to restore a letter, unjustifiably expelled from our alphabet, and to give it the power it naturally possesses in all others, and that too by discarding another cha-

The Breton language does not employ so many characters as the Welsh, but its alphabet is perhaps better arranged ; it is as follows :—

A. B. K. D. E. F. G. H. CH. C'H. I. J. L. M. N. O. P.  
R. S. T. U. V. W\*. Z.

Of these twenty-four letters six are vowels, viz. *a e i o u w* : in this alphabet *z* is employed to express a sound nearly the same as the Welsh *dd*, e. g. *gwirionez*, in Welsh *gwirionedd*, truth, *duouzek*, in Welsh *deuddeg*, twelve,—except in the middle of words, when it assumes the sound of the English *z* as in *amzer*, in Welsh *amser*, time ; and this letter, it will be recollected, Mr. Owen Pughe substituted for *dd* in his Grammar and Dictionary. The *ch* is only employed to express exotic terms, and even then has the sound of *s*, and the *j* has the same use. The *c'h*, e. g. *c'houc'h*, in Welsh *chwech*, six, and the letter *v* you will perceive they retain.

The Irish have an awkward way of forming the *v*, for which they employ both BH and MH. The B and M are radical letters, and the BH and the MH, of course, mutations :—e. g. *mac*, mutable into *mhac*, *mab*, son ; and certainly either BH or MH is as near the sound of *v* as PH is to that of F. They have also the gutturals CH and GH.

I recollect, Mr. Editor, you remarked in some Number of the CAMERO-BRITON, that the Welsh employing the double L and D was not less absurd than if they wrote CC and TT to express any particular sounds †. Now the fact is, the Irish do employ double c and t at the beginning of words; for I find written in the Irish Testament, *Ccorinethianach* for Corinthians and *Ccolossianach* for Collossians—also *Ttessalonicanach* for Thessalonians. Perhaps some of your readers can give an idea what sounds the CC and TT represent, as well as the DH, which occurs very often in the language †.

acter, to which an arbitrary value had been assigned. No confusion could possibly ensue from such an alteration.—ED.

\* Is our correspondent correct in this letter ; and does not the Breton alphabet comprise the letter Q also?—ED.

† What we observed was, that we might, "with as much propriety, use *cc* and *tt* for *ch* and *th*, as the duplication of *d* and *l*, now so preposterously employed." See *CAMBRO-BRITON*, vol. i. p. 326.—*ED.*

‡ The duplication of the c and t, in Irish, depends, we believe, on the

I cannot conclude without expressing a hope, that the subject of the alteration of the orthography will immediately excite the attention of the *literati* of Wales, and that something may be done to give the Welsh—what, it may be said, (from the continual changes introduced by the whims of writers) they never possessed—a settled orthography.

GWILYM.

P. S. Adverting to the article in your last number respecting the “Conformity between the Indian and Bardic Theology,” I beg to state, that some observations on the subject may be found in J. SMITH’S “*Gaelic Antiquities*.”

## EXCERPTA.

### THE IRISH HARP.

THE following observations on the Irish Harp are extracted from Mr. Beauford’s Treatise on Ancient Irish Music. We do not, however, vouch for their perfect accuracy, and especially as, in the etymology of some ancient words, and indeed in the orthography of the words themselves, the writer does not appear to have bestowed on his subject all the attention it required. But we still think the extract sufficiently curious to entitle it to a place in a work devoted to the examination of Celtic antiquities.

“THE *clarsech*\*, or harp, the principal musical instrument of the Hibernian bards, does not appear to be of Irish origin, nor indigenous to any of the British islands. The Britons, undoubtedly, were not acquainted with it, during the residence of the Romans in their country; as, on all their coins, on which musical instruments are represented, we see only the Roman *lyra*, and not the British *telyn*, or harp. Neither can the Welsh trace their bards or music higher than the time of Cadwaladr, who died in 688 †. Both the Greeks and Ro-

influence of the preceding word, somewhat like the initial mutations in Welsh; but we are not aware, that the sound is thus altered. *DH*, when not final and followed by a vowel, has, in most parts of Ireland, the sound of *v*; when final, it is quiescent, or, at best, but a faint aspiration.—ED.

\* Spelt also *clairseach*.—ED.

† Pennant’s Tour through North Wales.” [The harp, or *telyn*, of the Welsh is, no doubt, of ancient origin, as frequent reference to it occurs